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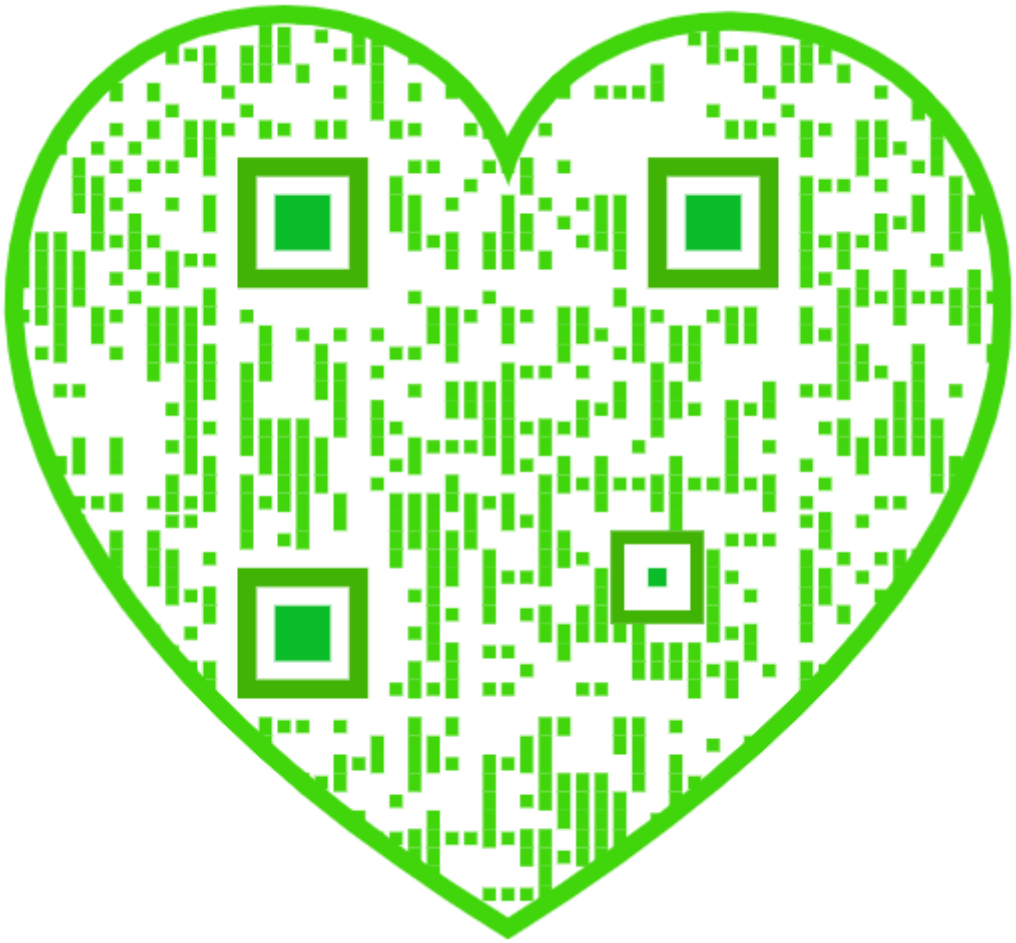

ARCHITECTS'

MANUAL OF

Painting and Decoration,

CONTAINING FULL SPECIFICATIONS FOR THE
INFORMATION AND CONVENIENCE
OF ARCHITECTS AND
BUILDERS.

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TO THE ARCHITECT:

OF late years, we have had many inquiries, both by mail and in person, as well as through our agents, as to the best manner of specifying "painters' work." These inquiries have come from prominent architects and builders, and have been answered, individually, to the best of our ability, and our efforts in this direction seem to have been appreciated. Although we have never pretended to give instructions to an architect, regarding specifications, we believe that an outline of something in the way of painter's and decorator's specifications will be welcomed by him; not in the light of a line of instructions, teaching him this part of his business, but rather as an aid in the matter of technicalities—saving time and annoyance in looking after a painter whose work may be so full of "outlets" that the good intentions of the architect become crossed, as it were, and a result inferior to that aimed at is obtained. Specifications are like lawyers' documents; an assailable clause or an error here and there, will tend to invalidate the whole claim and make the writing useless. These little oversights in a specification afford a contractor the means of evading, to a large extent, the full agreement to which the architect intended to bind

him. If we can better this state of things any by offering something a little more thorough in the way of specifying such work, and by setting forth a few ideas in the way of color effect, that can be made useful, we believe the profession will accept the same in the spirit in which it is given. We have endeavored to cover in these specifications, the kind and style of work in vogue at the present time, from the ordinary, everyday job to something higher in the line of painting, wood finishing and wall decorating. We give everything for what it may be worth as a suggestion, on which many improvements may be made and new ideas brought out that otherwise would not be thought of.

These specifications, it will be understood, are neither intended nor expected to be embodied in any set of plans, as a whole; but will serve to quote, where the kind or manner of work they represent is such as may be wanted. We do not imagine we have covered every kind and style of painter's work; but we hope that our offering, though incomplete, may be of some litttle use to both the architect and the painter.

Respectfully yours,

HEATH & MILLIGAN MANF'G CO.,

CHICAGO.

STORES AND FLATS,

. . . THREE STORIES . . .

SPECIFICATIONS FOR PAINTERS' WORK.

. . . OUTSIDE PAINTING . . .

ALL iron or other metal work in this building to be painted two coats, as follows: All cast or wrought iron to be primed with Iron Mineral in Oil; all seams, holes or other imperfections of surface to be well puttied up and the iron painted a second coat to finish.

All galvanized iron or zinc work to be primed with a Zinc Paint; puttied up and given a second coat to finish. This metal work must be cleaned of all machine oil or grease, with benzine, before any paint is put upon it.

Colors selected by superintendent.

All wood work, not to be finished in natural colors, must be primed, puttied up and painted a second coat to finish. All knots and sappy places to be coated with shellac before priming.

All hardwood doors, casings, sash or other construction of oak, walnut or other porous wood to be finished in the natural color, or stained, as the superintendent may direct; filled one coat and given one coat of outside varnish. Several shades of putty must be used to match the different colors of the wood, after the filling is done, and before the varnish is put on.

. . . INSIDE PAINTING . . .

All hardwood, of a porous nature, to be filled in the natural color, the filling well cleaned off, the work carefully puttied up, and the whole given one coat of Hard Oil Finish or Wax Varnish, as the superintendent may direct, from samples shown by the painter. The puttying must be matched to the different shades of the wood.

All pine or other woodwork to be painted must be given two coats; sandpapered after the priming, puttied up after the sandpapering and finished in gloss. BENZINE, NAPHTHA OR COAL OIL must not be mixed with any of the paint used on this work. Forfeiture of payment for that part of the work on which it is used, will be the penalty for so doing.

. . . WALLS AND CEILINGS . . .

The walls and ceilings of kitchens and bath rooms to be primed with oil paint, the imperfections puttied up after the prim-

ing, and finished with two coats of paint ; the last coat to be a turpentine flat, or a gloss, as directed by the superintendent, and both coats stippled to take out the brush marks. Strain all paint before using.

All other walls and ceilings, excepting those of back stairways and basements, including the stores, to be tinted in water colors (calcimine), in two shades; the lighter on the ceiling, cornice centerpieces and other moulded plaster, and the darker on the walls. This work to have two coats of color, or one coat of size and one coat of color to make a solid, even tint.

This tinting must be well glued to prevent rubbing off, and all color must be strained before using. No lime or any mixture containing lime must be used on this work. All small cracks and breaks, that may be in the plastering when the tinting is to be done, must be filled by the painter with clear plaster of paris, mixed in water to a putty, allowed to dry, and coated with shellac before the color is put on.

The painting contractor will be required to clean off all paint or calcimine spots that may be found on the walls, ceilings or wood work after his work is done, leaving the entire job in good order and subject to acceptance of the architect or superintendent. All painters' material and tools must be removed from the building before final certificate is issued on his contract.

GOOD RESIDENCE JOB.

. . . OUTSIDE PAINTING . . .

THE outside walls of this building to be finished in three coats of the best weather-wearing paint, showing a bright gloss on the last coat. All window casings, copings, cornice, down-spouts or other wood or metal construction, to be painted three coats of the same material used on the brick walls. The wood work must be thoroughly puttied up after the priming is on. Three shades of color, approved by the superintendent, to be used as body and trimming colors, for the last coat.

All hardwood doors to be thoroughly filled in the natural color of the wood (or stained darker, as may be ordered by the superintendent), and all nail holes or other indentations evened up with matched putty. One coat of Light Liquid Filler to be applied, and the work brought up with two coats of carriage rubbing varnish; the last coat rubbed to a good finish with fine pumice stone and oil—four days being allowed for it to dry before rubbing.

. . . INSIDE HARDWOOD FINISHING . . .

The first and second story halls will be in quarter-sawed white oak; the dining room in mahogany and the library in black walnut. All these woods to be given two coats of Filler and all the pores and checks perfectly evened up. The wood must be kept in the natural color and all puttying closely matched. One coat of Light Liquid Filler and two coats of the best Hard Oil Finish will complete the coating, the last coat to be brought to a cabinet finish with pumice stone and oil. Three days between the two coats of hard oil and four days for the last coat must be allowed for drying. None of this work to be rubbed until the last coat has stood at least *four days.*

. . . FRONT ALCOVE CHAMBER . . .

The wood work in this room will be bird's-eye maple and finished as follows: One coat of Light Liquid Filler and two coats of white shellac ; the work to be smoothed up with fine sandpaper, after the first coat of shellac, and all imperfections filled up with matched putty. Allow three days for the last coat of shellac to harden, and rub to a fine finish with pumice stone and oil.

All this wood work must be wiped perfectly clean and dry of oil and pumice stone, the quirks and corners well cleaned out and

the job left in first-class workmanlike condition. This order will also apply to all other wood finishing in the house.

. . . BATH ROOMS ON FIRST AND SECOND FLOORS . . .

These will be finished in oak, like the halls, and the painters' work to be carried out in the same manner, as specified for the halls. The kitchen will be finished in Georgia pine and to have one coat of Light Liquid Filler, and one coat of Light Hard Oil Finish. No rubbing required. Matched putty must be used after the first coat is on, as specified for all wood work.

. . . PARLOR . . .

The wood work of the parlor will be pine, or other soft wood, and to be finished in the following manner: One coat of Light Liquid Filler and three coats of Pearl White; puttying to be done with white lead putty, after the first coat of white is on, and sandpapered. The first two coats of Pearl White to be thinned with half and half boiled oil and turpentine only. This work must be done well, and none but a first-class job will be accepted. The wood work of all the SECOND AND THIRD STORY CHAMBERS, excepting the front alcove and the servants' rooms to be painted in PARTI-COLORS, three coats, as follows: Two coats in half and half oil and turpentine, and one coat flat, three shades, to finish. The colors to

be selected to match or harmonize with the furnishings of each room, and to be arranged as the superintendent may direct. The puttying must be done after the priming, and all sandpapering before the puttying. This work must be done smoothly ; no coarse brush work or inferior flatting will be accepted.

The wood work of the servants' rooms and all other wood work shown in the plans, but not itemized in these specifications, to be finished in three coats of gloss paint. one color; shade to be selected. The work in the servants' rooms and back stairway to be sandpapered after the first coat, and well puttied up. No "finger" puttying will be allowed on any of this work. It must be solidly forced in and evened up with the knife, except in places where the knife cannot be used.

. . . WALLS AND CEILINGS . . .

The ceilings, frieze and cornice of the front alcove chamber to be tinted in fresco (water colors). The ceiling to be in cream color; the alcove of the cornice in a deeper shade of the same tone,stippled with light gold bronze; the mouldings in a soft, light vermilion pink. The walls to be painted in oil colors, a shade of the wood work, four coats; the last coat flat; the third and fourth coats stippled, to take out the brush marks. The frieze to have a tint of the same

tone as the wall, a shade darker. The ceiling to be decorated in softly tinted maple leaves (autumn shades) and sprays of wild roses, painted free hand. The frieze to have a full width border, stenciled in the maple leaf colors, the design of which must be in forms of the leaf and wild rose blossoms. Under the picture moulding there must be a stenciled ornament, ten inches deep, in one shade of the wall (darker), arranged after the manner of a garland or festoon, indicating leaves and flowers of the wild rose.

All the other chambers on the second and third stories to be tinted in fresco colors, in shades to harmonize with the furnishings; with simple decoration on the ceilings.

The bath room to be painted four coats, stippled and finished flat. Color to be selected.

. . . PARLOR . . .

The ceiling cornice and frieze of the parlor to be tinted in fresco colors with stile and panel. The panel to be light silver gray; the stile of a soft buff color, eighteen inches wide, following the line of the cornice. Dividing the stile and panel will be a line of gold leaf gilding, two inches wide, with a fine outline of black. A shade line one-half inch wide to be drawn in on the gray panel three-quarters of an inch from the gold line. Inside of this

line, on the panel, to be stenciled a border sixteen inches wide, of approved pattern, in two shades of buff; one lighter and one darker than the ground. The frieze to be tinted a rich golden buff, on which must be stenciled a full width border in a shade darker than the ground and silver gray (also darker than the ground). The cove of the cornice to be tinted in gray, a shade darker than the ceiling, stippled with gold bronze, and the mouldings to be light cream color. In the cove to be stenciled an ornament in one color —a cool buff. The walls to be painted in oil colors, four coats, the last coat flat and stippled like the other painted walls already specified. Under the picture moulding a stenciled border ten inches wide, of a shade darker than the wall, must be placed. The color of the wall to be a golden buff, matching the tint of the eighteen inch stile on the ceiling. The treatment of the walls and the ceilings of the halls, library and dining room to be the same as specified for the parlor, except that each apartment must be different in color from the others and a different arrangement and design of ornament must be used to suit each case. The walls must all be painted in oil colors, in the same way as the parlor walls, and all above the picture mouldings in fresco colors.

The taste of the superintendent and his clients must, of course,

be consulted in the selection of colors and ornament for this work. The contractor for painting, finishing and decorating will be required to clean off and touch up all imperfections that may appear when the job is completed (such as paint or water color spatters, or dirty marks on walls, ceilings or wood work), to the entire satisfaction of the superintendent, and must remove all working materials and tools from the premises before final certificate on contract is issued.

FIRST-CLASS RESIDENCE.

STONE HOUSE AND STABLE.

. . . OUTSIDE PAINTING, FINISH, ETC. . . .

ALL wood work on the outside of this building, and also of the stable and carriage house (except the hardwood doors and sash), to be painted three coats of the best weather-wearing paint; color selected from samples.

All nail holes and other imperfections of surface, such as seams or cracks into which water or snow can penetrate, must be thoroughly filled with white lead putty, after the priming coat is on. No puttying will be allowed on any part of this work before the wood has been primed or oiled. Turpentine must not be used in either the priming or last coat. The finishing coat to be a bright oil gloss.

. . . IRON WORK . . .

All iron work shown on the plans or designated in the builder's specifications, such as roof cresting, balcony railings and window guards, to be painted two coats; the first of Magnetic Iron Mineral and the second of Black Paint Varnish.

These guards and crestings to be illuminated with gold leaf gilding; the quantity used to be fifty books (two and a half packs). Any gilding in excess of this amount that may be ordered by the superintendent, will be paid for at the rate of $1.00 a full book, laid on and finished. This will include the iron work on the stable and carriage house. The painter to be instructed as to parts to be gilded.

. . . OUTSIDE HARDWOOD . . .

All the outside doors and sash to be finished in the natural color or stained, as the superintendent may direct. All sash to be filled one coat before the glass is set. The glass to be run with putty matched to the color of the wood. Two coats of outside wearing varnish to be put on the sash after the filling. No rubbing required, except on the main story front, which sash must be rubbed to a finish with pumice stone and oil.

The outside doors and parts of casings made of hardwood, to be filled thoroughly with the best manufactured Wood Filler. The front and side doors to have two coats of Filler and all the others one coat. All the puttying to be done after the filling is completed, and the putty must be matched to the different shades in the wood. A first-class job of finishing is required; therefore this filling and stopping up must be done perfectly. These doors, etc., must next be coated with Liquid Filler, one coat, and brought up thereafter with two coats of the best rubbing varnish made for outside work. Four days must be allowed for hardening, between coats, and five days for the last coat to dry before rubbing, which will be done with fine pumice stone, rubbing felt and oil.

. . . INSIDE HARDWOOD . . .

All the coarse grained wood, such as oak, walnut and mahogany, to be treated the same as the outside doors, up to and including the coat of Liquid Filler. Two coats of first-class rubbing varnish must then be applied. The first coat, after drying four days, to be smoothed up with No. 0 sandpaper, split and dampened to prevent scratching. The second coat of varnish, when ready for rubbing, to be finely finished with rotten stone and Polish. Felt must

be used for all the rubbing, and no part of the work slighted. The edges or returns of the door and window casings to be made sufficiently smooth with fine sandpaper and oil.

All the finer grained hardwood, not requiring solid filling, to be coated with Liquid Filler and given two coats of the same rubbing varnish, and finished in rotton stone and Polish in the same manner as the other hardwood.

The varnishing must not be done while there is dirt or dust in the room. The contractor must be particular about this and must do no varnishing until he can have the apartment entirely to himself, the place thoroughly swept and dusted out and the floor sprinkled with water.

. . . FLOORS . . .

The floors of the dining room, library and principal sleeping room will be in parquetry, and are to be well filled with solid Filler; coated twice with Liquid Filler and finished with two coats of hard rubbing or carriage gear varnish, put on heavy with very little or no thinning. This floor work to be the last done and must be left by the finisher in a first-class condition.

. . . PARLOR WOOD WORK, SOFT WOOD . . .

The wood work of this room to be finished in old ivory color, deep shade, dead surface, as follows: One coat of Liquid Filler as a primer; all imperfections filled with white lead putty and work given two coats of Pearl White, tinted to the shade required, thinned with half and half boiled oil and turpentine with patent dryer to harden.

The last coat to be smoothed up with sandpaper and the work brought up with two coats of flake white, ground in japan, thinned with damar varnish. These coats to be tinted to the proper shade with colors ground in japan. Three days must be allowed between the last two coats, and four days after the last coat, before rubbing. This work must be rubbed with pumice stone and water and left with a clean, fine surface. The panels of the doors and the mouldings around the panels to have a quarter inch stripe of gold leaf gilding; the doors and window casings to be furnished with an all-around stripe of the same width in gold leaf. Any extra gilding, when ordered by the superintendent, to be paid for at the rate of $1.00 per book, laid on and finished.

. . . CHAMBERS, WOOD WORK, SOFT WOOD . . .

The principal sleeping room or chamber marked A on plans, to be finished in the same manner as the wood work of the parlor, except that it must be in three tints—parti-colors. The last two coats to be "cut in" with the finishing shades and rubbed to a fine surface with pumice stone and water. Colors to be selected. The same kind of surface as specified for the parlor will be required. Gilding for this room will not be figured in painter's estimate.

. . . GUEST CHAMBER . . .

The wood work of this room to be finished in the same manner and have the same quality of surface as the first or principal chamber, except that the color must be in three shades of canary yellow: the darkest in the panels, the lightest on the mouldings, and the medium shade on the flats or stiles. The contrasts to be soft and the effect rich and light.

. . . CHAMBERS MARKED A, B AND C ON PLANS . . ,

The wood work of these rooms to be painted as follows: Room A to be finished in ivory gloss; one coat of Liquid Filler, two coats of Pearl White in half and half boiled oil and turpentine, smoothed

up with fine sandpaper and coated to a finish with two heavy coats of ivory tinted flake white in japan, thinned with damar varnish. Full time as before specified to be allowed for drying, and the work rubbed with fine pumice stone and water to a smooth surface.

When the work is completed to this point and thoroughly cleaned up it must be oiled off with bleached oil or sweet oil and wiped perfectly dry with clean cotton rags.

Rooms B and C to be finished in parti-colors in two or three tints, as desired by owner. The ground to be brought up to the third coat in the same manner as room A, only the two coats of paint must be tinted like the darkest shade of the parti-colors in which the work is to be finished. This work must not be rubbed, but must be flatted on the last coat and a fine smooth job of brush work produced.

. . . THIRD FLOOR CHAMBERS, WOOD WORK . . .

All the rooms on this floor, except the servants' rooms, to be painted in parti-colors with three coats of paint, having one coat of Liquid Filler as a primer. Colors to be selected. First-class brush work will be required here as elsewhere.

All servants' rooms to be painted three coats of paint only, the

last coat in egg-shell gloss. The color to be selected, and but one shade of color in all cases.

. . . CLOSETS IN CHAMBERS . . .

All the closets to be painted in three coats, including walls, ceilings and wood work, in light colors. The tints to be in the tone of the room in which the closet is situated. Should hardwood be substituted for pine in any or all of these closets, it must be finished in the natural and rubbed with pumice and oil, one coat of Liquid Filler and two coats of rubbing varnish. The contractor must see that no puttying is done until the wood has been primed or filled.

. . . BATH ROOMS, WOOD WORK . . .

Bath rooms on second and third floors, except the one adjoining the ★ room, will be built in maple or satin wood and must be finished with one coat of Liquid Filler and two coats of fine rubbing varnish. The rim of the tub, if of wood, to have four coats of varnish. This work must be rubbed with pumice stone and oil to a furniture finish. The ★ bath room will be finished like the ★ chamber.

. . . HALLS AND VESTIBULE, WOOD WORK . . .

The wood work of the vestibule and lower hall will be in light mahogany and must be finished in the same manner specified under

the heading " Inside Hard Wood " The wood work of the second and third story halls to be coated up in the same manner and finished with pumice stone and oil. The stairway to be done in the same manner as upper halls, excepting the main newel post and hand rails, which will be polished with rotten stone and Polish, oiled off with white oil and rubbed dry.

The back stairway and servants' bath room to be filled one coat and finished with one coat of Liquid Filler and one coat of varnish of the same quality used on the other hard wood. No rubbing required.

. . . BILLIARD AND SMOKING ROOMS . . .

The wood work in these rooms to be finished in one coat of Liquid Filler and two coats of varnish, rubbed to a cabinet finish with pumice stone and oil.

. . . OILY RAGS . . .

All rags that have been used in wiping up oily wood work, or that have oil on them from any other use, must be gathered up and burned, or removed from premises at the end of each day's work. As oily rags are often the cause of destructive fires, a close watch must be kept in this particular, and any man leaving such rags in

the house or out-buildings will be discharged at once; and the contractor will be fined ten dollars ($10.00) each time it can be proved that his workmen left oily rags on the premises. Contractors figuring on this work must accept these terms and signature of the contract binds the contractor to them. Further, there shall be no smoking inside of these buildings, and spitting tobacco juice on the floors or in the registers is strictly forbidden. Any man found violating these rules will be immediately discharged. All dirt or rubbish must be cleaned out of the building every night by the contractor whose workmen made it. This applies to the painter as well as others.

. . . OTHER WOOD WORK . . .

The wood work of the basement, except the coal bins, to be painted two coats common oil paint. All knots must be coated with shellac before priming. Laundry and store rooms to have one coat of Liquid Filler and two coats of light stone color; oil gloss. The kitchen wood work will be in white pine and to be finished with one coat of Liquid Filler and two coats of rubbing varnish. The doors and fronts of casings around doors and windows to be rubbed with pumice stone and oil. The pantry and closet to be

finished in the natural wood, three coats, like the kitchen, and left without rubbing.

. . . CARRIAGE HOUSE AND STABLE . . .

The outside doors to be given one coat of boiled oil and turpentine (¾ oil), and two coats of outside rubbing varnish, without further work. The inside wood work of the building to be finished in the same manner without rubbing, except in the coachman's living apartments over carriage house. The walls and ceilings of all the rooms and closets to be painted four coats and stippled on the last two coats, leaving a flat finish. Colors to be selected. The stairway leading to these apartments to be finished in the natural, like the other varnished work.

Colored designs in fac-simile to be submitted for approval by decorators competing for the work specified under the heading of

. . . WALLS AND CEILINGS . . .

The ceiling of main or lower hall to be painted in oil in a reddish buff to harmonize with the mahogany wood work. The ground to be rough pebbled or morocco finish, made with thick "roughing," stippled and painted to a dead or flat finish. The

ceiling to be laid off in panels in which must be painted ornaments in the early Renaissance style in the colors of the mahogany, old blue and gold. The walls must be treated in the same manner, as to ground and color, with an "all over" pattern stenciled in and relieved with hand work. This treatment to extend up to a proper architectural stopping place at the second floor landing. The ceiling over the stairway to be enriched in the same manner, but with a more effective design. *Gold leaf gilding* only on this work.

The walls and ceilings of the second and third floor halls to be painted smoothly four coats with a flat stippled finish. A dado, three feet above base board, to be put on in lincrusta walton (pattern selected) and painted two coats, the last coat in varnish gloss. Two shades of color to be used (matching the hardwood of the hall) to enrich the lincrusta dado. An eighteen-inch frieze of appropriate design to be painted at the top of the wall and a twelve-inch border over the top of the dado. The ceilings to be decorated with a design of interlaced lines of different widths, and outlined. The colors on the ceiling and wall decorations to be soft—old blue and shades of the ground colors. No bronze or imitation gold to be used on the above work.

. . . PARLOR . . .

The ceiling of the parlor to be painted in oil colors with a flat or dead surface and a smooth ground. The design of the decorative features to be in Louis XVI French Renaissance, with a soft clouded sky effect in light blue and creamy tints. The ornamentation to consist of a graceful scroll twenty-four inches wide, following the line of the cornice all around, out of which will spring softly painted flowers and sprays, melting or blending into the ground colors as they near the center. The effect of this work must be light and airy; no heavy or stiff forms of ornament or color will be accepted. The cornice to be tastefully colored with a rich design in conventional forms in the cove, having about half of its figures in gold leaf. The moulding which shows the largest plain surface to be enriched with an appropriate ornament in soft blue and gold, the blue and gold being equal. The walls to have a frieze thirty-six inches wide, at the lower edge of which must be a three-inch ornamental picture moulding. The frieze decoration to be a richly designed scroll ornament (not a running ornament) and to be painted in a variety of tints with gold color and soft blue predominating. No animal forms or fragments of human anatomy will be allowed in any

of these designs. Gracefully drawn figures in full will not be excluded. Under the picture moulding to be a garland arrangement of flowers as a border, painted in the shades of the wall, the ground color to be french gray, painted five coats to a flat stippled finish. About twenty books of gold will be figured for this work.

. . . DINING ROOM . . .

About half the surface of the ceiling in this room will be covered with a geometrical design in light oak, the balance will be plastered and decorated in colors. The decoration of the room to be in Oriental Indian style, approximately as follows: The center panel of the ceiling to be in medium chrome yellow, pure and simple, as a ground; the other panels to be a shade deeper, made by the addition of raw umber to the yellow. The ornamentation to be in forms best adapted to the shape of the panels and painted in vermilion, carmine and gold, with touches of naples yellow and outlines of old blue. The shade of the ground to be used around the reds as outlines, and soft black around the gilded figures. The wall to be finished in a ground of carmine lightened with english vermilion to a proper shade. Old blue and soft olive tones to be used on the frieze. A border of gold, filigree design, on the red ground, to

be placed above the wainscoting and under the picture moulding, which will be three inches wide and ornamental. The main ground of the wall to be supplied with an individual ornament set apart about eighteen inches from centers and arranged geometrically as an " all over " pattern, in two shades of the wall color, one lighter and one darker, soft in contrast, to break the plain surface of the ground. The gold specified here must be the best deep gold leaf laid in oil size as on all other work where gold is called for. The surfaces decorated must be made rough before painting like those of the main hall.

. . . LIBRARY . . .

This room will be finished in black walnut. The ceiling will be full plastered; the wall curving into it with a broad quarter circle to form a cove, on which no plaster mouldings will be run. The ceiling will be laid off, nearest the wall, in rectangular panels, approximately two by three feet each, all around, leaving a large panel in the center. The panels will be formed by mouldings of wood, three inches wide, having this section , the flat or face to be polished black and the coves gilded. The small panels to be filled with a selected pattern of lincrusta walton, which must be covered

with imitation gold (florence leaf) and coated with a very thin varnish or white shellac. The large panel in the center to be decorated with a painted design, all over, of an interlaced pattern, drawn to fit the panel and to radiate from the center. The ground to be a soft leather red and the ornament in shades of the same, lighter and darker, and all neatly outlined with the same tone. The cove of the room will extend from the picture moulding on the wall to the black moulding on the ceiling, and must be laid in with a softened indian red ground, decorated with an interlaced pattern in leather colors embodying, at intervals of five or six feet, boldly raised figure subjects in lincrusta walton or plastic relief; the raised parts to be heightened with metal leaf like that used on the ceiling panels; the balance in leather colors. The wall below to be painted in a deep tone of leather red. Under the picture moulding to be a ten-inch border of interlaced pattern in a darker shade of the wall color.

. . . THE PRINCIPAL OR ★ CHAMBER . . .

The walls and ceiling of this room to be painted in oil, five coats, and flatted in the same manner specified for the walls and ceiling of the parlor. The decoration of the ceiling to be in tur-

quoise blue and shades of salmon color, with a design in Persian style, wrought out in nickel and gold leaf, and shades of the ground for the conventional ornaments, enriched with softly painted flowers in natural colors. The cove of the cornice to be decorated with soft blue and gold on a deep salmon color ground. The mouldings to be tinted with a warm light gray, made of the light salmon and blue mixed together. The frieze to have a ground of salmon color in four shades, graduating from light to dark, softly blended; the whole to have the appearance of a silk or satin ribbon. On this ground to be placed a richly designed ornament, to be painted in one shade of the ground, one shade of blue and relieved with hand painted flowers.

The walls to be painted in a tint corresponding to that specified for the mouldings of the cornice, and under the picture mouldings, which will be in blue and silver, to be stenciled a nicely designed interlaced border in two shades of salmon color.

The bath room marked ★ on the plans, and adjoining this room, to have the walls and ceiling painted in the same colors as specified for the ★ chamber. A border of Persian ornament, ten inches wide, to be stenciled in soft shades all around on the ceiling, and a twelve inch wide border on the top of the wall, in two shades of salmon color.

. . . GUEST CHAMBER . . .

The walls and ceiling of this room to be painted in oil colors, five coats, like the ★ chamber, flatted and stippled to a first-class finish. The colors of ceiling, walls and cornice, must be in shades of canary yellow.

The decoration of the ceiling to be in lace pattern designs; the whole covering about two-thirds of the ground. The ground to be tinted dark enough to allow all decorative features to show lighter. The cove of the cornice to be decorated to harmonize with the ceiling.

The picture moulding to be placed close up under the cornice, below which, on the wall, must be a lace design border, about three feet wide, or one-quarter the height of the wall, in creamy white. At the bottom of the wall, just above the base board, to be drawn three or four lines of a darker shade than the wall, with fine outlines still darker. Gilding to the amount of ten books will be figured in for cornice and around center piece. That amount of gilding must be used in this room.

. . . CHAMBER A . . .

The ceiling of this room to be painted in sky blue with soft neutral tinted clouds and a flight of swallows crossing diagonally. The cornice cove to have an appropriate ornament. The wall to be painted a light drab color except at the top or frieze. The frieze to be painted like a strip of blue sky, with a light rustic trellis; birds and flowers as ornaments. There must be a dado of selected lincrusta walton three and a half feet high in this room, painted with the wall color and touches of light blue.

. . . ROOMS B AND C . . .

The walls and ceilings of these rooms to be painted in oil, flat, stippled to a finish with five coats like all the other rooms previously specified. The colors to be in soft tints of pink, gray and cream color, to match the shades that may be selected for the wood work. The decoration of the ceilings to be in natural forms of leaves and flowers, but treated in the neutral shades with which the wood work of the rooms is to be painted. Five books of gold leaf to be figured for the ceilings and cornices of each of these rooms. A frieze or border of about eighteen inches in width (a gracefully designed scroll) to be painted above the picture moulding, and under it an appropriate border in one shade of the wall color.

. . . THIRD FLOOR CHAMBERS . . .

The ceilings of all these chambers, including the servants' rooms, to be painted in fresco (water colors) from the picture moulding up, and painted in oil, four coats, from the picture moulding down to base board. The colors must be suited to the tints in the wood work painting and must harmonize with the furnishings. There must be a stile or band around each ceiling about eighteen inches wide, and some simple decoration, consisting of lines and stencil work, around the panel. Gold bronze of the "french leaf" quality to be used in this decoration instead of gold leaf. The walls to be finished in flat stipple like all the other painted walls.

. . . BILLIARD ROOM . . .

The walls and ceiling of this room to be primed with Sizing Varnish and treated in "antique rough work," or combing. The arrangement of forms to be artistic and the markings deep enough to show good and strong in the changes of light and shade. After the combing and all other parts of the roughing is done, the work must be painted in oil colors in a variety of tints. The painting to be finished flat and the whole surface given a good coat of damar and white copal varnish, half and half, and a high gloss produced.

There is to be no painted ornament on this work unless ordered by the superintendent outside of contract.

. . . LAUNDRY AND KITCHEN . . .

The laundry walls and ceiling to be painted three coats; the last coat flat, and finished with one coat of light copal varnish.

The kitchen walls and ceiling, together with all closets belonging to it, to be painted four coats in oil and finished in flat stipple. Colors to be selected.

Walls and ceiling of the pantry to be done the same as the kitchen. The china closet plastering to be painted three coats in oil, the last coat flat and the finishing color deep vermilion.

. . . BATH ROOMS . . .

All remaining bath room walls and ceilings to be painted three coats in oil, finished flat, with no decoration unless ordered extra by the superintendent.

NOTE.—All the decorated rooms, including the servants' rooms, to be furnished with picture mouldings supplied by the decorator. Design and style to be approved by the architect.

THREE STORY SCHOOL HOUSE.

BRICK, WITH STONE TRIMMINGS.

. . . OUTSIDE PAINTING . . .

ALL iron work on this building, including the fence around the school yard, to be painted two coats. The first coat, Iron Mineral and oil; the color of the second and finishing coat to be selected by the architect. The tin roof to have two coats of Iron Mineral; all down spouts and gutters to be painted one coat of the same and one coat of the stone or trimming color. The brick walls of the building on all sides, front and rear, must be first coated with Priming Ochre; also the stone trimmings and all the door and window casings, sash, doors and other wood work shown on the plans. The wood work to be thoroughly puttied up and painted two coats after the priming, these coats to be of good wearing paint with gloss surface. The brick walls to have one coat of venetian red and oil after the priming, and over this one coat of Flat Brick

Red. All the stone trimmings to be painted the same color as specified for the wood work. No brick striping or penciling to be figured in this bid.

. . . INSIDE PAINTING . . .

All the wood work of the three stories, except that of the halls or corridors and the principal's office, to be painted three coats and grained light oak. First coat to be Priming Ochre and the last coat flat. All knots must be coated with shellac before priming and all puttying done after the priming. The graining to be finished with one coat of first quality Wax Varnish. This work must be done in a workmanlike manner and a good imitation of finished oak must be produced. No inferior graining will be accepted. It must have a smooth finish when completed.

The wood work of the corridors or halls, also of the principal's office, will be built in oak and other light woods and to be finished in the natural. One coat of paste Filler, one coat of Liquid Filler of a selected shade and one coat of first quality Wax Varnish will be required. All nail holes and other imperfections of surface must be evened up with matched putty immediately after the filling. A good clean job must be produced and the finish must be fairly smooth.

. . . WALLS AND CEILINGS . . .

The walls and ceilings of the hall and corridors, including the vestibule and dressing rooms, to be painted three coats of oil paint and one coat of glue size, the size to be laid on just after the priming has become dry. The last two coats must be stippled and the surface left with a flat finish.

The class rooms to be tinted in water colors. The ceilings white and the walls light buff. The principal's office, walls and ceiling, to be painted in oil like the halls; color selected.

THREE STORY FRAME HOUSE.

. . . OUTSIDE . . .

ALL the surfaces on the outside of this house, including roof and chimneys, to be first coated with Priming Ochre, and after being well puttied up, to be painted two more coats of Best Prepared Paint, showing a body color and two trimming colors, arranged to suit owner. All outside sash to be painted black. The roof color to be selected from color samples and to be a different shade from the body or trimming colors. The runs of the windows must be stained, not painted, and left with an oil finish. The ceiling of veranda to be painted a light blue. The upper ends or heads of the chimneys to be painted black. All blinds must be painted three coats, the body color on the slats and the lighter trimming color on the rails or stiles. Glazing must be done with black putty and sash primed before glazing.

. . . INSIDE PAINTING . . .

The hall wood work to be in two shades of deep red made with indian red and golden ochre. The darker color to be on the panels and other receding parts. The work to have one coat of Priming Ochre and two coats of red, the last coat flat. There must be a quarter inch stripe of orange bronze in each door panel, also around door and window casings. The sash runs in all the windows throughout the house to be oiled to a finish and no paint of any kind put on them.

. . . STAIRWAY . . .

The main stairway will be built of hard wood and must be well filled in the natural color; thoroughly puttied up and finished with one coat of Liquid Filler and one coat of rubbing varnish. Allow the last coat to dry four or five days, then rub to a finish with pumice stone and oil.

. . . PARLOR . . .

The wood work of the parlor to be painted three coats of a golden olive tint, light, and striped similar to the wood work of the hall with light gold bronze. The painting to be finished flat.

. . . DINING ROOM . . .

The wood work of this room to be painted in a shade approximating the color of copper. The panels of the doors and wainscoting to be covered with copper bronze, on which a quarter inch stripe of a darker shade (in paint) must be drawn. A border of lincrusta walton, six inches wide, above the wainscoting, must be painted solid in copper bronze. The floor to have three coats of hard drying Floor Paint—dark red.

. . . CHAMBER A . . .

The wood work of this chamber to be painted in two shades of ivory color, with a flat finish, three coats. A fine stripe of pale blue to be run in on the panels and around the casings. The surface must be finished without gloss like the foregoing wood painting.

. . . KITCHEN . . .

The wood work of the kitchen to be painted two coats and grained in imitation of light oak; after which a heavy coat of good light wearing varnish must be applied. The walls and ceiling to be painted three coats; the last coat with a bright oil gloss. The floor to be given three coats of Floor Paint, shade selected from samples.

. . . SECOND STORY CHAMBER . . .

The hall and all the rooms and closets on this floor to have wood work painted in two colors; three coats gloss color, shades selected. The panels of the doors must be in the darker color and all the balance of the work in the lighter tint. All the closet and bath room walls to be painted two coats, oil color, the last coat flat. The wood work must be finished in the natural color.

. . . THIRD STORY CHAMBERS . . .

All the wood work on this floor, including back stairway, to be painted two coats, the last one flat. The floors of the second and third story must all be painted two coats of Floor Paint of a gray color.

All this wood work must be well puttied (after the priming is done) and smoothed up with fine sandpaper. No coarse or inferior work in any part will be accepted. The floors will not require smoothing, but all nail holes and other indentations must be evened up to a fair surface with putty.

. . . WALLS AND CEILINGS . . .

The walls and ceilings of hall, parlor, dining room and chamber A, to be done in water colors and paint, as follows:

HALL, WALLS AND CEILINGS IN WATER COLORS.

The ceiling to be a deep golden buff and the walls a rich red leather color. The cornice to be tinted in shades made of these two colors mixed together. A dado. three feet high from the base board, to be painted in oil color of the same tint as the wall, all around the hall on the three floors and up the stairways; the last coat to be flat, and the whole finished with a one inch wide orange bronze line at the top of dado.

PARLOR, CEILING AND WALLS IN WATER COLORS.

Ceiling, light canary yellow; walls, light coffee and cream tint, with cornice in tones made of these colors.

. . . DINING ROOM IN WATER COLORS . . .

Ceiling, a light copper color; walls, deep golden olive, and cornice moulding in light olive. The cove to be in copper bronze, solid.

CHAMBER A TO HAVE A CEILING OF CREAM COLOR.

Walls, vermilion pink, and cornice mouldings light warm gray; the cove in a deeper shade of pink. A dado, three feet above base

board, to be painted all around the room, three coats, stippled, with flat finish and outlined on the top with the cove color.

These water colors must be put on over a surface of Fresco Sizing Varnish, and well glued to prevent rubbing off dry. Any of this work that can be rubbed up with the dry hand will have to be done over at the painter's expense. All coloring to be approved by the superintendent before the work is begun.

BRICK AND STONE CHURCH.

. . . OUTSIDE PAINTING . . .

THE iron cresting on all parts of the building to be painted one coat "Magnetic Mineral" in Oil and one coat of indian red. The ivy leaf and quatrefoil ornaments of the iron work on the front portico to be gilded to the extent of twenty books of gold leaf.

The ornamental hinge extensions on front and side doors to be done in dark gas fixture bronze and given one coat of carriage varnish. All the other metal work, also the window casings and mullions to be painted three coats of stone color; the last two coats of which must be sanded. All doors to be filled, when of hard-wood, with paste Filler, and coated with one coat of Liquid Filler and one coat of outside varnish; without rubbing. Matched putty must be used in stopping up.

. . . INSIDE PAINTING . . .

The wood work in the vestibule and entry will be built of Oak, and to be stained and filled, medium dark; and after being well

puttied up, to have one coat of Liquid Filler, one coat of best Hard Oil Finish and one coat of the best Wax Varnish. Samples of this work must be shown by the painter for approval. All the interior hardwood work of the church must be done in precisely the same manner excepting where otherwise specified. The work must be left smooth to the hand and a good job produced; all smoothing up to be done with No. 0 sandpaper. The pew ends and arms to have an extra coat of Hard Oil Finish instead of Wax Varnish, and to be rubbed to a good finish with pumice stone and oil. All the roof timbers, trusses, purlins, etc., will be built in pine or other light wood, and must be stained to imitate the general wood work, and have one coat of Wax Varnish. The chambers to be painted a rich red terra cotta color, in flat finish.

. . . WALLS AND CEILINGS . . .

All the plastered surfaces in the entrance and main body of the church come under this head and must be treated as follows: A strong alum fresco size to be laid on all over, and the entire surface decorated in water (fresco) colors. The main ceiling to be a light greenish blue, with stiles and divisions made by broad, stenciled and hand painted ornaments, in the Romanesque or Transition style.

The colors of the ornamentation to be shades of the wood and blue, with red terra cotta as a contrast. Rosettes of bright orange to be used, as well as lines of the same color, to represent gold. No bronze to be used on the main ceiling. The walls of the main church must be tinted in three shades of terra cotta, beginning light at the cornice and shading down darker to the bottom of the windows. The lower course of the wall, from the bottom of the windows to the base board, to be painted two coats of dark terra cotta in oil; the last coat flat; over this dado or base to be painted a border twelve inches wide (spirited in drawing) in rich red and light cobalt blue, outlined with orange color and gold bronze. A little black to be worked in to give the ornament dignity and stability. The walls above this border to be divided into panels by a bordering of interlaced lines, in black and light orange bronze; the bronze predominating two to one. On the panels to be stenciled a *fluer-de-lis* ornament as an all-over pattern, arranged in lozenge or diamond form; the color to be about the same depth as the middle tint of the wall, a shade redder, with a tint of vermilion. A little spark of bright blue must be used in this figure to harmonize the wall with the main ceiling. The walls of the chancel to be in terra cotta and blue; the shades to be more full and rich and the orna-

mentation more elaborate. All must, however, be in the same style as the ornament specified. On the large ground or wall panel of the chancel to be laid a ground of clear cobalt blue in water color, on which must be recorded in illuminated text, the beatitudes from Christ's Sermon on the Mount. The lettering to be in gold leaf and the ornamental painting in bright colors and tones of the blue.

. . . VESTIBULE AND ENTRY . .

The plastered surfaces here and on the stairways to be tinted in colors corresponding to those of the interior. The ceilings to be neatly ornamented in the Romanesque, and a broad frieze or border to be carried around at the top of the wall, in shades of terra cotta. There must be a dado or base five feet high from the floor, painted three coats in oil color, the last coat flat. A six-inch border in water color to be put on along the top of this dado as a finish. The oil painted base to extend up and down the stairs on the wall, this to be three feet in width instead of five feet. The six-inch border must also be carried along the top as on the wider dado.

. . . VESTRY AND SUNDAY SCHOOL ROOMS . . .

The wood work in all these rooms to be painted two coats and grained neatly in imitation of cherry and finished with one coat of Wax Varnish.

. . . WALLS AND CEILINGS . . .

The walls and ceilings of the sunday-schools and vestry proper to be tinted in water colors (light tints). The ceilings to be bordered with a plain stile about eighteen inches wide with a wide line joining the stiles and panel. The walls to be colored a light terra cotta and the color well bound with glue to prevent rubbing up.

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